COMICO

MIKE W. BARR • ADAM HUGHES • RICK MAGYAR

the MAZE AGENCY®

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IT'S AN ALL-OUT SLUGFEST!

IN MORE WAYS THAN ONE!
ISSUE #2 ON SALE IN APRIL

Comico The Comic Company

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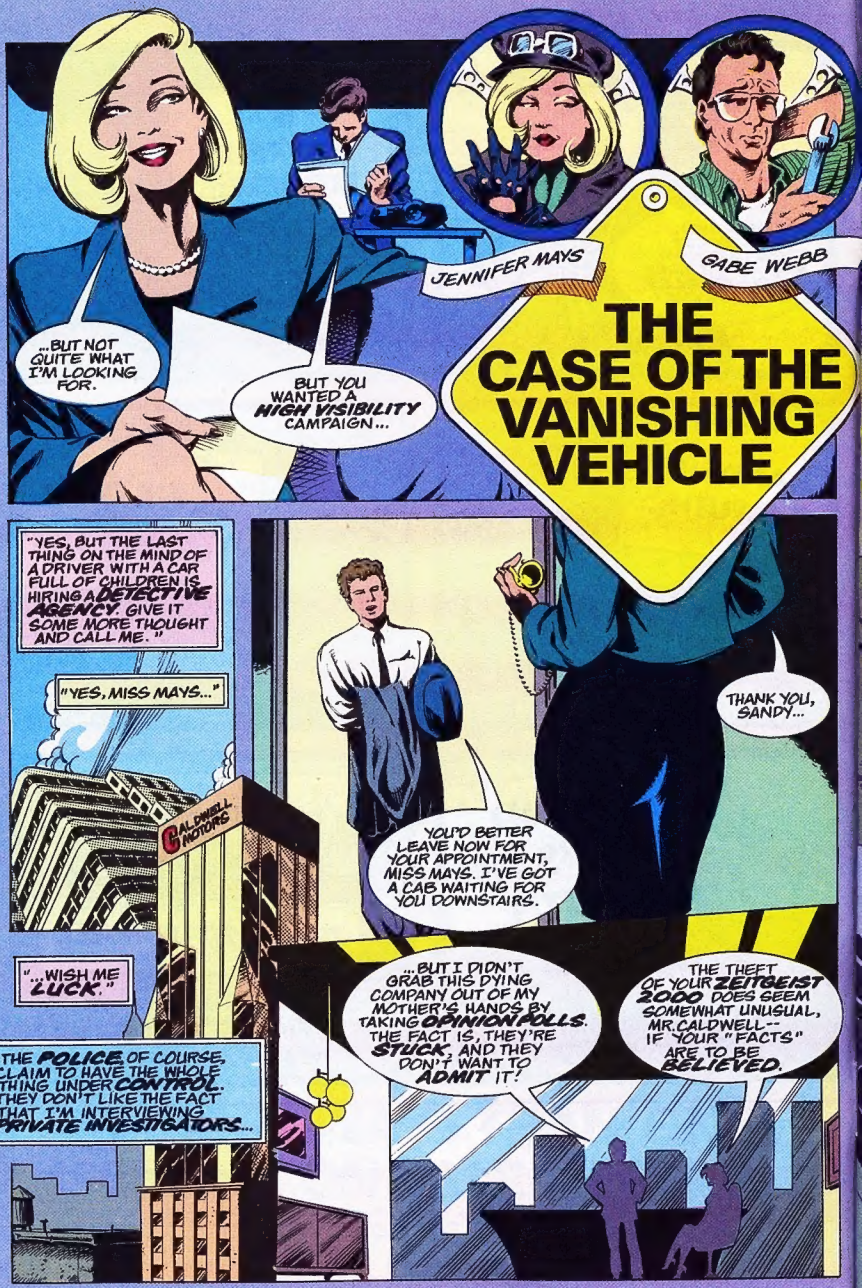
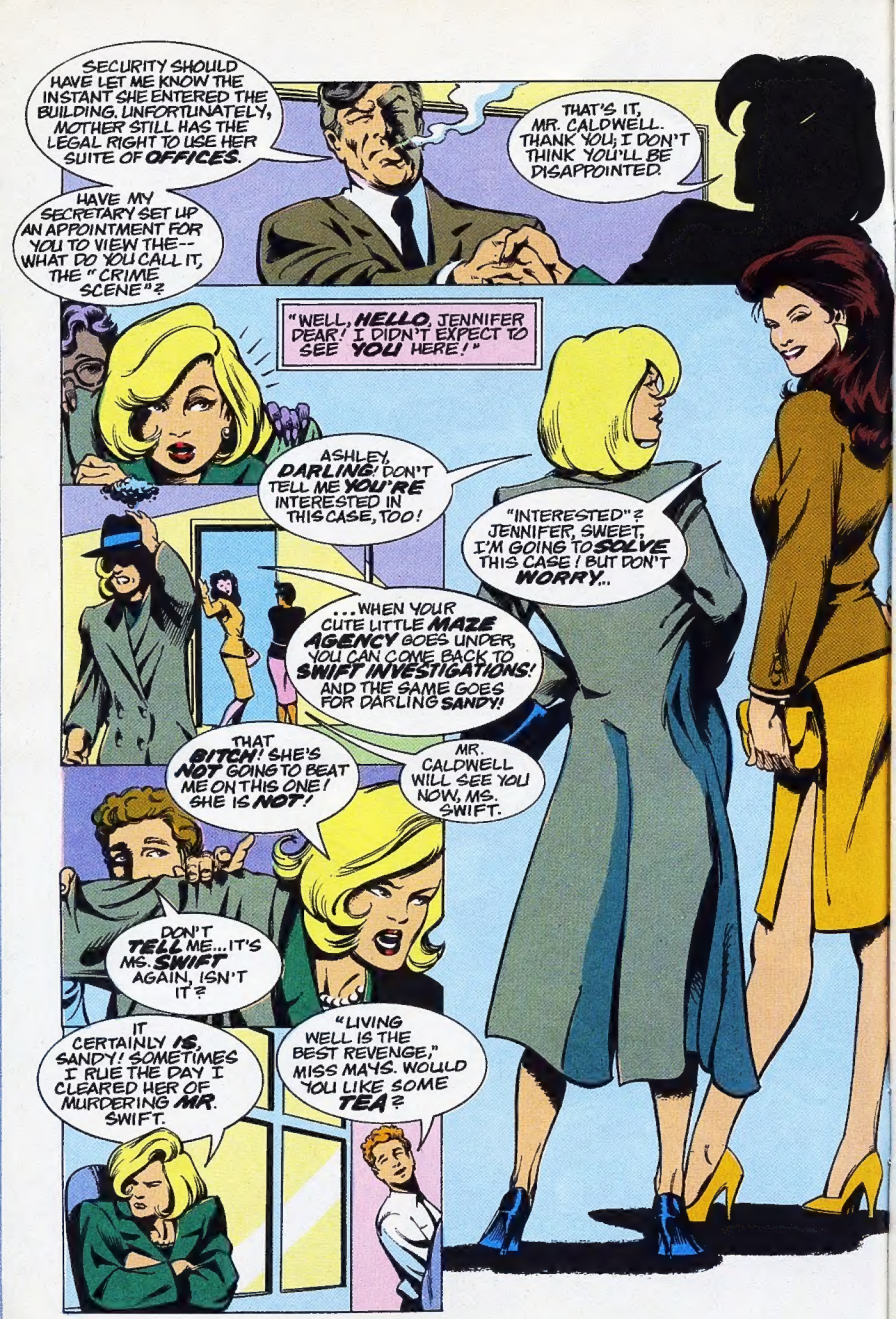
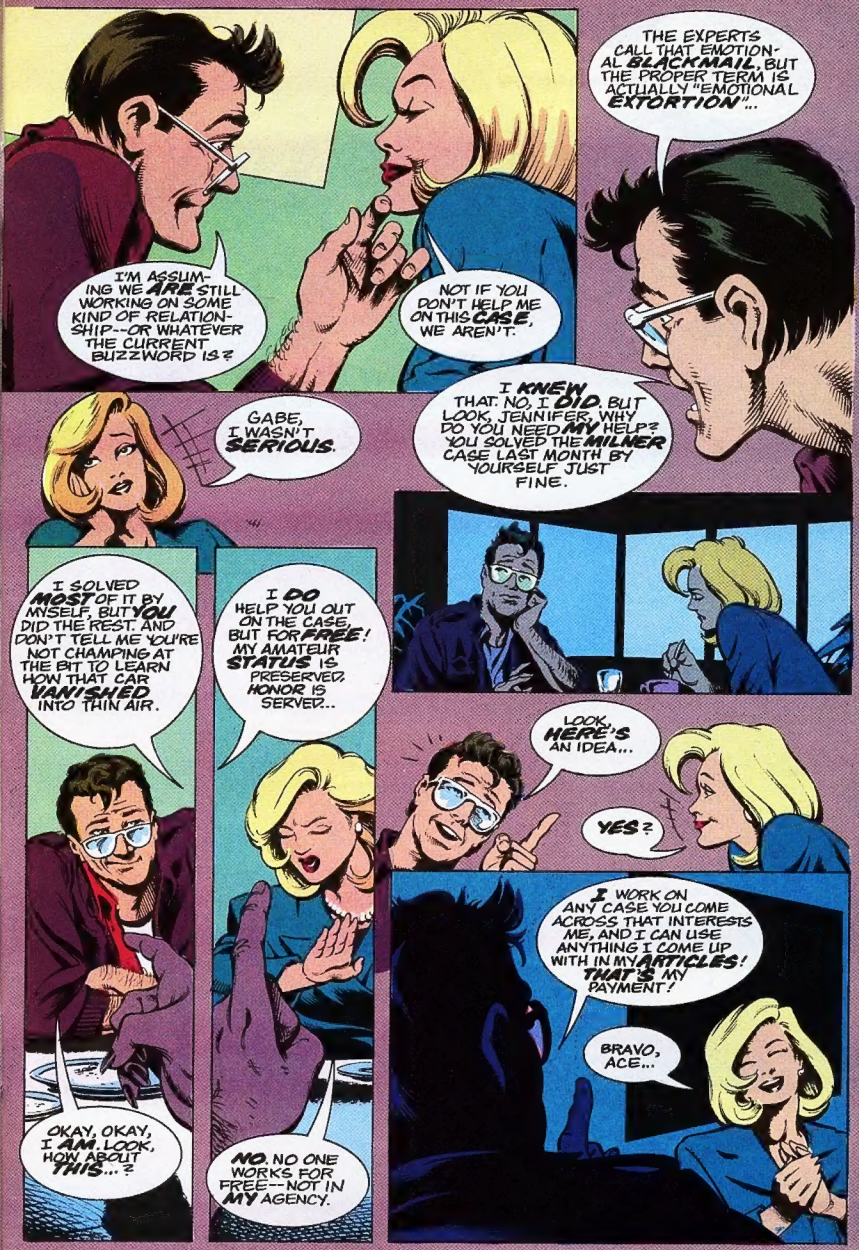

...BUT NOT QUITE WHAT I'M LOOKING FOR.
BUT YOU WANTED A HIGH VISIBILITY CAMPAIGN...
JENNIFER MAYS
GABE WEBB
THE CASE OF THE VANISHING VEHICLE
"YES, BUT THE LAST THING ON THE MIND OF A DRIVER WITH A CAR FULL OF CHILDREN IS HIRING A DETECTIVE AGENCY. GIVE IT SOME MORE THOUGHT AND CALL ME."
"YES, MISS MAYS..."
CALDWELL MOTORS
"...WISH ME LUCK."
"THE POLICE, OF COURSE, CLAIM TO HAVE THE WHOLE THING UNDER CONTROL. THEY DON'T LIKE THE FACT THAT I'M INTERVIEWING PRIVATE INVESTIGATORS...
THANK YOU, SANDY...
YOU'D BETTER LEAVE NOW FOR YOUR APPOINTMENT, MISS MAYS. I'VE GOT A CAB WAITING FOR YOU DOWNSTAIRS.
...BUT I DIDN'T GRAB THIS DYING COMPANY OUT OF MY MOTHER'S HANDS BY TAKING OPINION POLLS. THE FACT IS, THEY'RE STUCK, AND THEY DON'T WANT TO ADMIT IT!
THE THEFT OF YOUR ZEITGEIST 2000 DOES SEEM SOMEWHAT UNUSUAL, MR. CALDWELL-- IF YOUR "FACTS" ARE TO BE BELIEVED.

I WAS THERE MYSELF. THE PROTOTYPE OF THE Z-2000 WAS DRIVEN ONTO THE TEST TRACK FOR PROSPECTIVE INVESTORS, THEN THE LIGHTS WENT OUT. WHEN THEY CAME BACK ON, THE CAR WAS GONE.
COULDN'T IT HAVE GONE OUT THE SAME WAY IT WENT UP -- BY THE RAMP FROM THE MOTOR POOL...?
LOCKED-- AND THE GUARDS SAY NO ONE TOOK IT OUT OF THE BUILDING. THE POLICE THINK THEY'VE BEEN PAID OFF.
STILL SURE YOU WANT TO TAKE A CRACK AT IT, MISS MAYS?
QUITE SURE, MR. CALDWELL. I HAVE A... PART-TIME OPERATIVE WHO SPECIALIZES IN THIS KIND OF CASE.
MOTHER!
HE DOESN'T WANT YOU TO FIND THE ZEITGEIST 2000! HE STOLE IT HIMSELF, SO HE WOULDN'T HAVE TO GIVE IT BACK TO ME...
I'M SORRY, MR. CALDWELL, SHE JUST--
...THE SAME WAY HE STOLE THIS COMPANY FROM ME AFTER HIS FATHER DIED!
"STOLE" IT, MOTHER? YES -- TO KEEP YOU FROM KILLING IT!
LIAR! I COMMISSIONED THE Z-2000, AND YOU STOLE THE DESIGN!
THEN IF THE Z-2000 SHOWS UP AT SOME OTHER COMPANY, WE'LL KNOW WHO TOOK IT THERE, WON'T WE?
DAMN YOU, EDWARD! I WISH I'D HAD THAT ABORTION AFTER ALL!

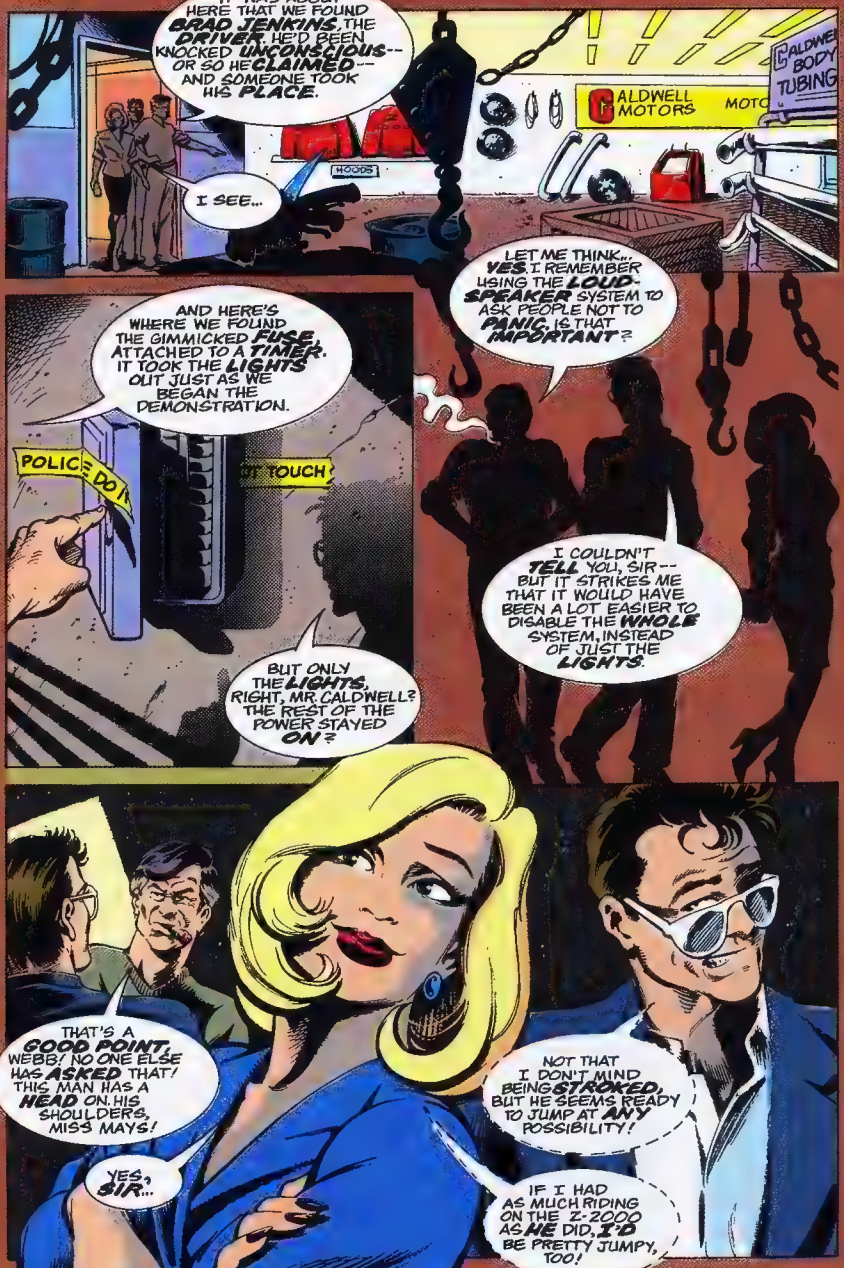

SECURITY SHOULD HAVE LET ME KNOW THE INSTANT SHE ENTERED THE BUILDING. UNFORTUNATELY, MOTHER STILL HAS THE LEGAL RIGHT TO USE HER SUITE OF OFFICES.
HAVE MY SECRETARY SET UP AN APPOINTMENT FOR YOU TO VIEW THE-- WHAT DO YOU CALL IT, THE "CRIME SCENE"?
THAT'S IT, MR. CALDWELL. THANK YOU; I DON'T THINK YOU'LL BE DISAPPOINTED.
"WELL, HELLO, JENNIFER DEAR! I DIDN'T EXPECT TO SEE YOU HERE!"
ASHLEY, DARLING! DON'T TELL ME YOU'RE INTERESTED IN THIS CASE, TOO!
"INTERESTED"? JENNIFER, SWEET, I'M GOING TO SOLVE THIS CASE! BUT DON'T WORRY..
...WHEN YOUR CUTE LITTLE MAZE AGENCY GOES UNDER, YOU CAN COME BACK TO SWIFT INVESTIGATIONS! AND THE SAME GOES FOR DARLING SANDY!
THAT BITCH! SHE'S NOT GOING TO BEAT ME ON THIS ONE! SHE IS NOT!
MR. CALDWELL WILL SEE YOU NOW, MS. SWIFT.
DON'T TELL ME...IT'S MS. SWIFT AGAIN, ISN'T IT?
IT CERTAINLY IS, SANDY! SOMETIMES I RUE THE DAY I CLEARED HER OF MURDERING MR. SWIFT.
"LIVING WELL IS THE BEST REVENGE," MISS MAYS. WOULD YOU LIKE SOME TEA?

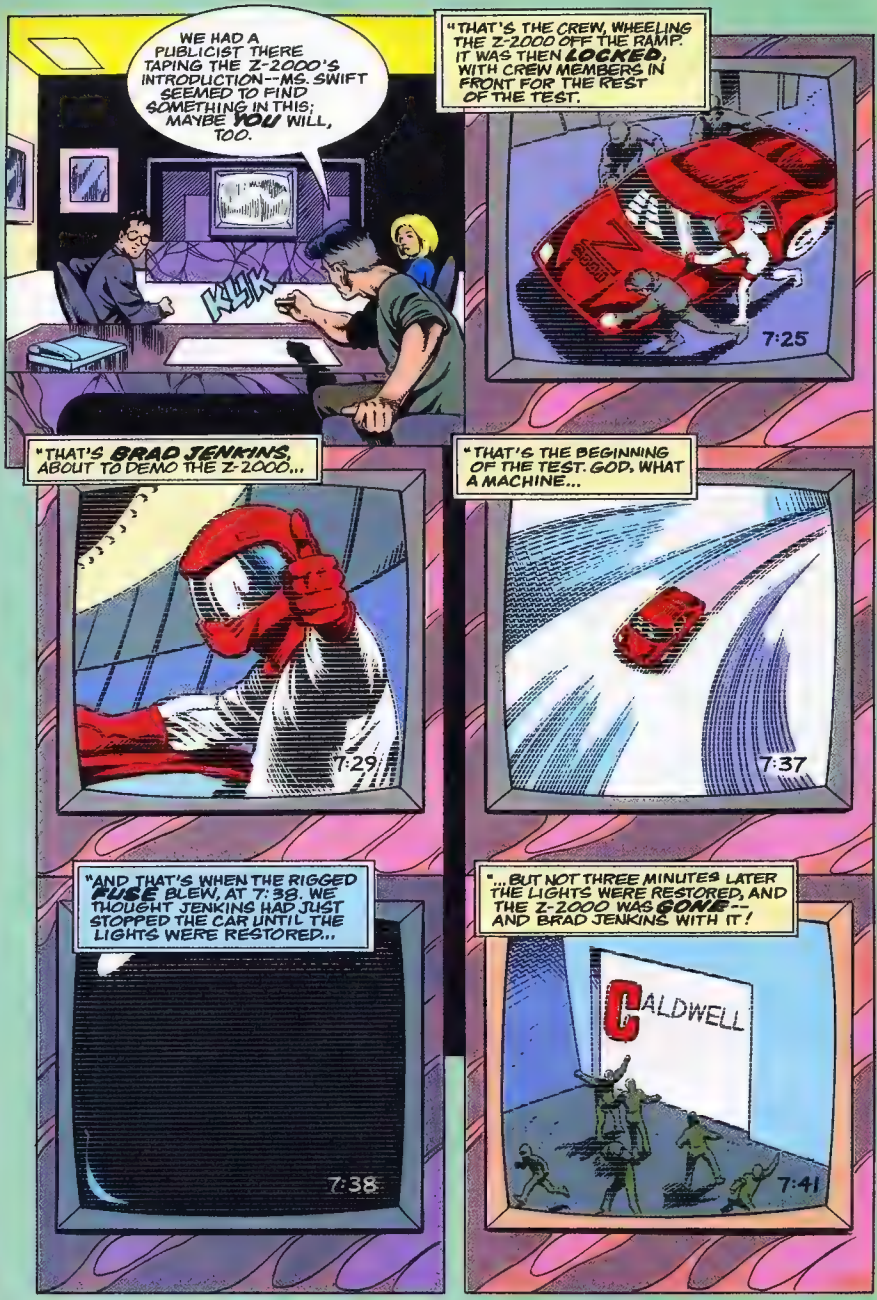
"NO, SANDY... I'D LIKE ALL AVAILABLE OPERATIVES IN MY OFFICE, ASAP."
PULL OUT ALL THE STOPS ON THIS ONE, ALL OF YOU!
YOU'RE AUTHORIZED THE MAXIMUM ALLOWANCE FOR INFORMATION; TURN ALL VOUCHERS IN TO ACCOUNTING.
THAT SHOULD DO IT, MISS MAYS.
I'M NOT SO SURE, SANDY... UNDER ORDINARY CIRCUMSTANCES, YES, BUT THIS IS A STRANGE CASE...
"...YOU'D BETTER TRY TO FIND MR. WEBB FOR ME."
I'M TELLING YOU, THE READERS'LL EAT IT UP!
COME ON, GABE! IT'S GOT NO SEX AND LESS VIOLENCE...
HERMAN, IT'S A NATURAL! THE CAR JUST VANISHED! CALDWELL MOTORS' BEST HOPE, AND IT JUST VANISHED...!
REAL TRUE DETECTIVE
SEE!
...AND WE ALL KNOW THAT'S WHAT SELLS THESE RAGS! WHAT YOU WANT TO DO IS TOO INTELLECTUAL!
BESIDES, YOU CAN'T GIVE ME ANYTHING I HAVEN'T READ IN THE PAPERS! YOU GOT NO INSIDE INFO!
WHAT IF I COULD GET SOME? WOULD YOU GIVE ME A SHOT AT IT?
MAYBE. NO PROMISES.

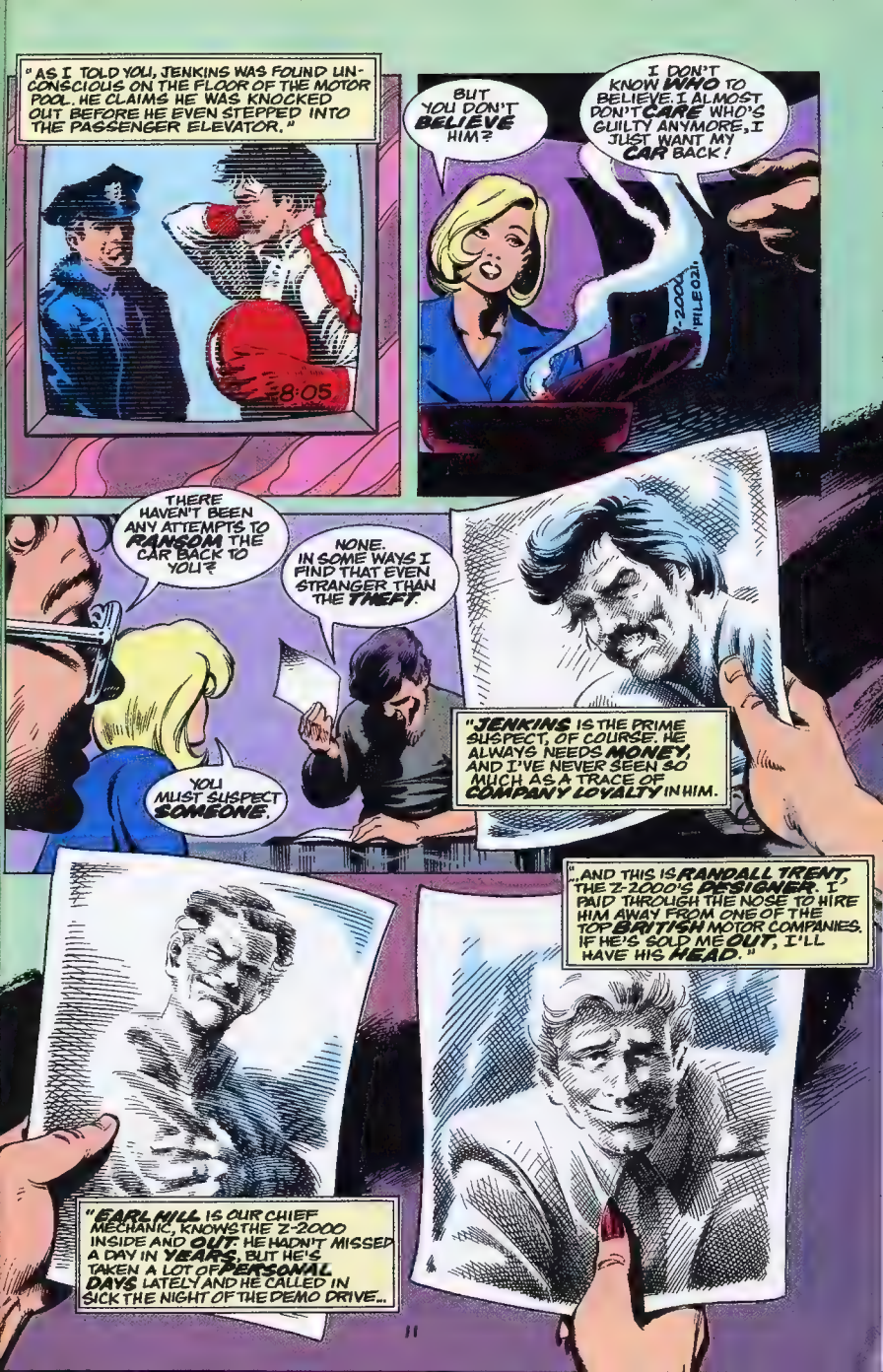
BOY, IT'S GETTING SO YOU HAVE TO KILL YOURSELF TO SELL A STORY AROUND HERE!
WALLY? IT'S GABE. WHAT'S THE VERDICT?
"HEY, RHONDA, CAN I USE THE PHONE?"
"SURE, GABE, GO RIGHT AHEAD."
SCHOPENHAUER
LY'S RAGE
YOU WANT MY ADVICE, PAL, YOU'LL SHOOT THIS THING AND PUT IT OUT OF ITS MISERY.
NOT AN OPTION, WALLY. NOT WITH THE PRICE OF NEW WHEELS NOWADAYS. HOW BAD'S THE DAMAGE?
SO MANY DEBTS, SO FEW DOLLARS... MAYBE I'LL JUST EAT MONEY. INSTEAD--IT'D LAST LONGER.
BRRNNG
YO, HEMINGWAY-- IT'S FOR YOU.
?
"HI, THERE, ACE... HOW WOULD YOU FEEL ABOUT A STYLISHLY LATE LUNCH?"
DAMN, I WAS TALKING ABOUT THE CALDWELL MOTORS CASE TODAY!
THEN IT'S SETTLED...?
...YOU'LL COME TO WORK FOR MAZE AND--
JEN, WE'VE DISCUSSED THIS. RELATIONSHIPS AND WORK DO NOT MIX. THAT'S ABOUT THE ONLY THING MY FATHER EVER SAID THAT I AGREED WITH.


I'M ASSUMING WE ARE STILL WORKING ON SOME KIND OF RELATIONSHIP---OR WHATEVER THE CURRENT BUZZWORD IS?
NOT IF YOU DON'T HELP ME ON THIS CASE, WE AREN'T.
THE EXPERTS CALL THAT EMOTIONAL BLACKMAIL, BUT THE PROPER TERM IS ACTUALLY "EMOTIONAL EXTORTION"...
GABE, I WASN'T SERIOUS.
I KNEW THAT. NO, I DID. BUT LOOK, JENNIFER, WHY DO YOU NEED MY HELP? YOU SOLVED THE MILNER CASE LAST MONTH BY YOURSELF JUST FINE.
I SOLVED MOST OF IT BY MYSELF, BUT YOU DID THE REST. AND DON'T TELL ME YOU'RE NOT CHAMPING AT THE BIT TO LEARN HOW THAT CAR VANISHED INTO THIN AIR.
I DO HELP YOU OUT ON THE CASE, BUT FOR FREE! MY AMATEUR STATUS IS PRESERVED, HONOR IS SERVED...
LOOK, HERE'S AN IDEA...
YES?
I WORK ON ANY CASE YOU COME ACROSS THAT INTERESTS ME, AND I CAN USE ANYTHING I COME UP WITH IN MY ARTICLES! THAT'S MY PAYMENT!
BRAVO, ACE...
OKAY, OKAY, I AM. LOOK, HOW ABOUT THIS...?
NO. NO ONE WORKS FOR FREE---NOT IN MY AGENCY.

...SHALL I HAVE CONTRACTS DRAWN UP, OR IS MY HANDSHAKE GOOD ENOUGH?
"HANDSHAKE"?
WE CAN DO BETTER THAN THAT.
"MS. SWIFT DIDN'T THINK SEEING THE ACTUAL TEST TRACK WAS ALL THAT IMPORTANT. MISS MAYS. SHE CONCENTRATED ON THE FILE FILM."
CALDWELL MOTORS INCORPORATED
"WELL, MS. SWIFT AND I HAVE DIFFERENT WAYS OF DOING THINGS, MR. CALDWELL... I THINK THAT WILL BECOME CLEAR."
SO, THE Z-2000 WAS BROUGHT UP BY THE RAMP, AT THE FAR END OF THE TRACK?
THAT'S RIGHT, WEBB. BUT IT WAS LOCKED AS SOON AS THE CAR ROLLED ONTO THE TRACK. BESIDES, IT MAKES A HELL OF A LOT OF NOISE, AND THE TRACK WAS SILENT.
THE ELEVATOR WAS WORKING ALL THE TIME, AND IT'S VIRTUALLY SILENT. BUT AS YOU CAN SEE--
IT'S FAR TOO SMALL TO ACCOMMODATE A CAR.
YEAH...


IT WAS ABOUT HERE THAT WE FOUND BRAD JENKINS, THE DRIVER. HE'D BEEN KNOCKED UNCONSCIOUS-- OR SO HE CLAIMED -- AND SOMEONE TOOK HIS PLACE.
I SEE...
HOODS
CALDWELL MOTORS
CALDWELL BODY TUBING
LET ME THINK... YES, I REMEMBER USING THE LOUD-SPEAKER SYSTEM TO ASK PEOPLE NOT TO PANIC. IS THAT IMPORTANT?
AND HERE'S WHERE WE FOUND THE GIMMICKED FUSE, ATTACHED TO A TIMER. IT TOOK THE LIGHTS OUT JUST AS WE BEGAN THE DEMONSTRATION.
POLICE DO
T TOUCH
I COULDN'T TELL YOU, SIR -- BUT IT STRIKES ME THAT IT WOULD HAVE BEEN A LOT EASIER TO DISABLE THE WHOLE SYSTEM, INSTEAD OF JUST THE LIGHTS.
BUT ONLY THE LIGHTS, RIGHT, MR. CALDWELL? THE REST OF THE POWER STAYED ON?
THAT'S A GOOD POINT, WEBB! NO ONE ELSE HAS ASKED THAT! THIS MAN HAS A HEAD ON HIS SHOULDERS, MISS MAYS!
YES, SIR...
NOT THAT I DON'T MIND BEING STROKED, BUT HE SEEMS READY TO JUMP AT ANY POSSIBILITY!
IF I HAD AS MUCH RIDING ON THE Z-2000 AS HE DID, I'D BE PRETTY JUMPY, TOO!


WE HAD A PUBLICIST THERE TAPING THE Z-2000'S INTRODUCTION--MS. SWIFT SEEMED TO FIND SOMETHING IN THIS; MAYBE YOU WILL, TOO.
KLIK
"THAT'S THE CREW, WHEELING THE Z-2000 OFF THE RAMP. IT WAS THEN LOCKED, WITH CREW MEMBERS IN FRONT FOR THE REST OF THE TEST.
7:25
"THAT'S BRAD JENKINS, ABOUT TO DEMO THE Z-2000...
7:29
"THAT'S THE BEGINNING OF THE TEST. GOD, WHAT A MACHINE...
7:37
"AND THAT'S WHEN THE RIGGED FUSE BLEW, AT 7:38. WE THOUGHT JENKINS HAD JUST STOPPED THE CAR UNTIL THE LIGHTS WERE RESTORED...
7:38
"...BUT NOT THREE MINUTES LATER THE LIGHTS WERE RESTORED, AND THE Z-2000 WAS GONE--AND BRAD JENKINS WITH IT!
CALDWELL
7:41


"AS I TOLD YOU, JENKINS WAS FOUND UNCONSCIOUS ON THE FLOOR OF THE MOTOR POOL. HE CLAIMS HE WAS KNOCKED OUT BEFORE HE EVEN STEPPED INTO THE PASSENGER ELEVATOR."
8:05
BUT YOU DON'T BELIEVE HIM?
I DON'T KNOW WHO TO BELIEVE. I ALMOST DON'T CARE WHO'S GUILTY ANYMORE, I JUST WANT MY CAR BACK!
Z-2000 FILE 021.
THERE HAVEN'T BEEN ANY ATTEMPTS TO RANSOM THE CAR BACK TO YOU?
NONE. IN SOME WAYS I FIND THAT EVEN STRANGER THAN THE THEFT.
YOU MUST SUSPECT SOMEONE.
"JENKINS IS THE PRIME SUSPECT, OF COURSE. HE ALWAYS NEEDS MONEY, AND I'VE NEVER SEEN SO MUCH AS A TRACE OF COMPANY LOYALTY IN HIM.
"...AND THIS IS RANDALL TRENT, THE Z-2000'S DESIGNER. I PAID THROUGH THE NOSE TO HIRE HIM AWAY FROM ONE OF THE TOP BRITISH MOTOR COMPANIES. IF HE'S SOLD ME OUT, I'LL HAVE HIS HEAD."
"EARL HILL IS OUR CHIEF MECHANIC, KNOWS THE Z-2000 INSIDE AND OUT. HE HADN'T MISSED A DAY IN YEARS, BUT HE'S TAKEN A LOT OF PERSONAL DAYS LATELY AND HE CALLED IN SICK THE NIGHT OF THE DEMO DRIVE...

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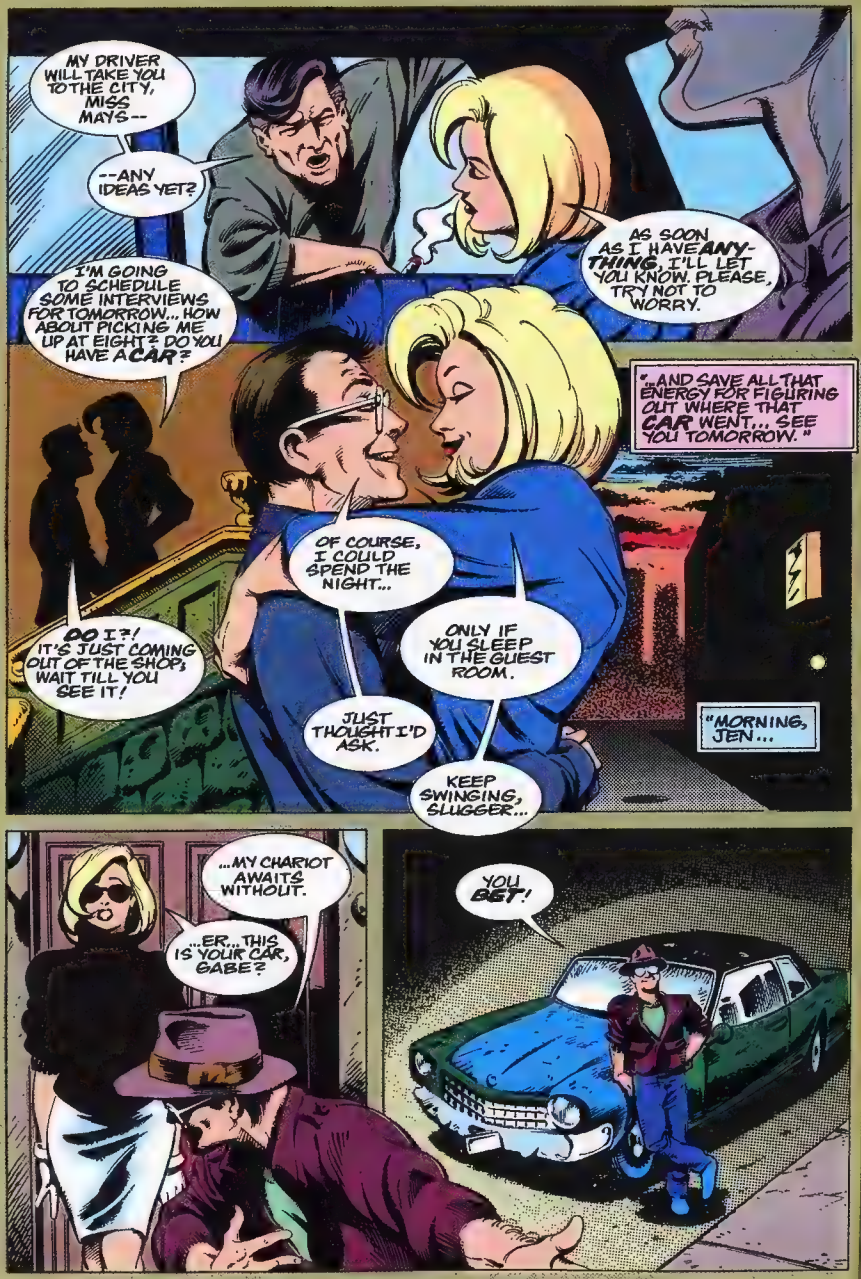
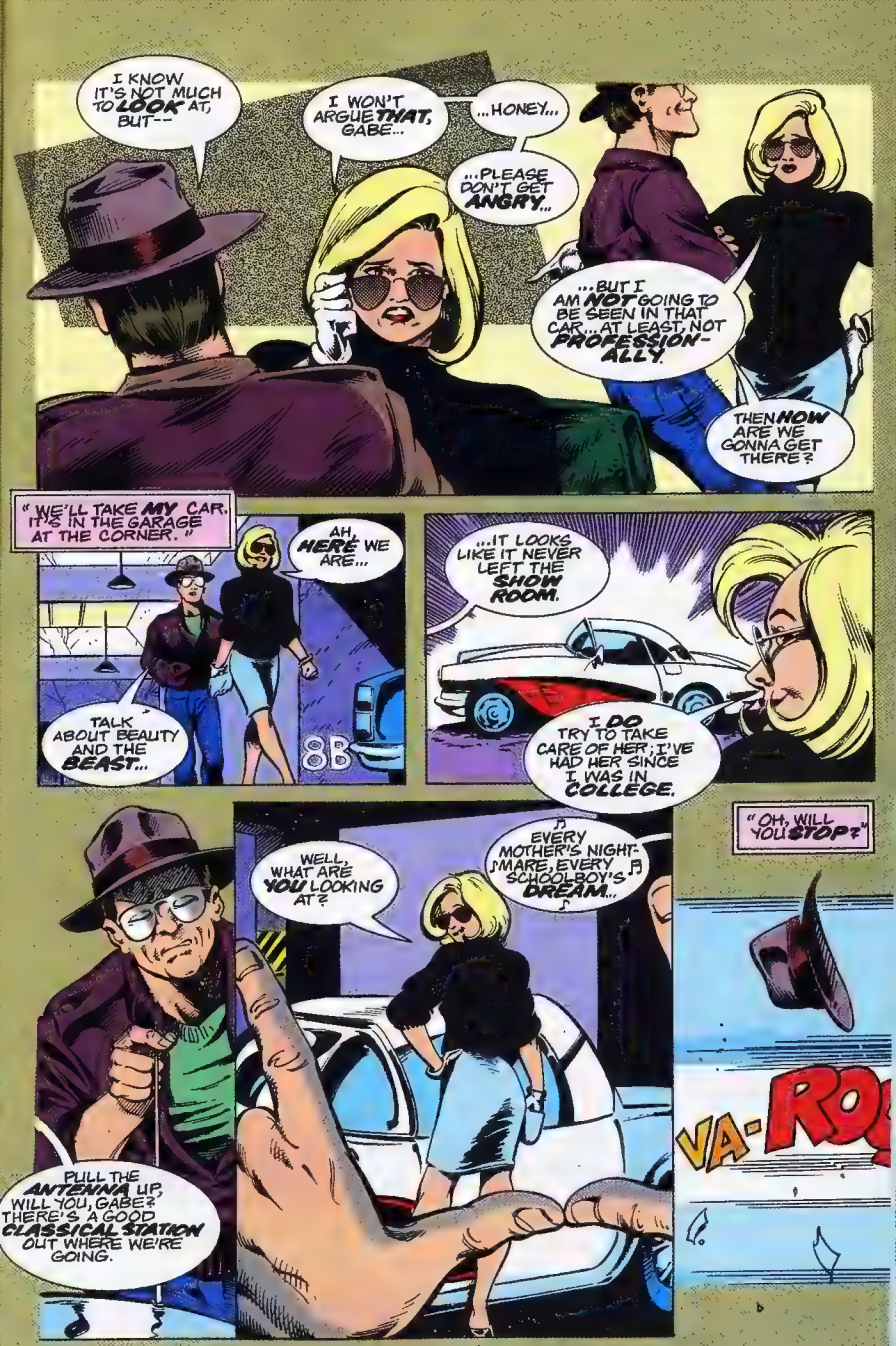
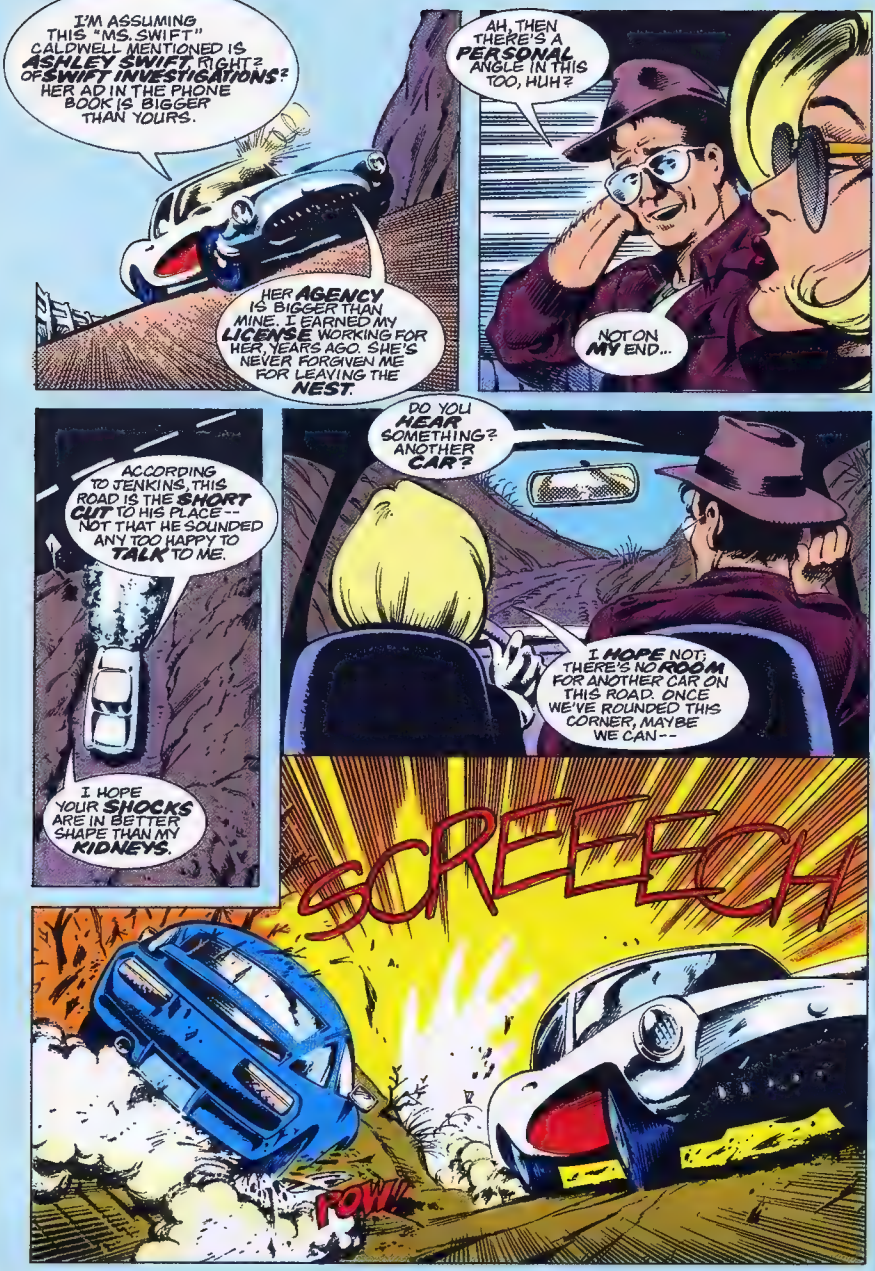
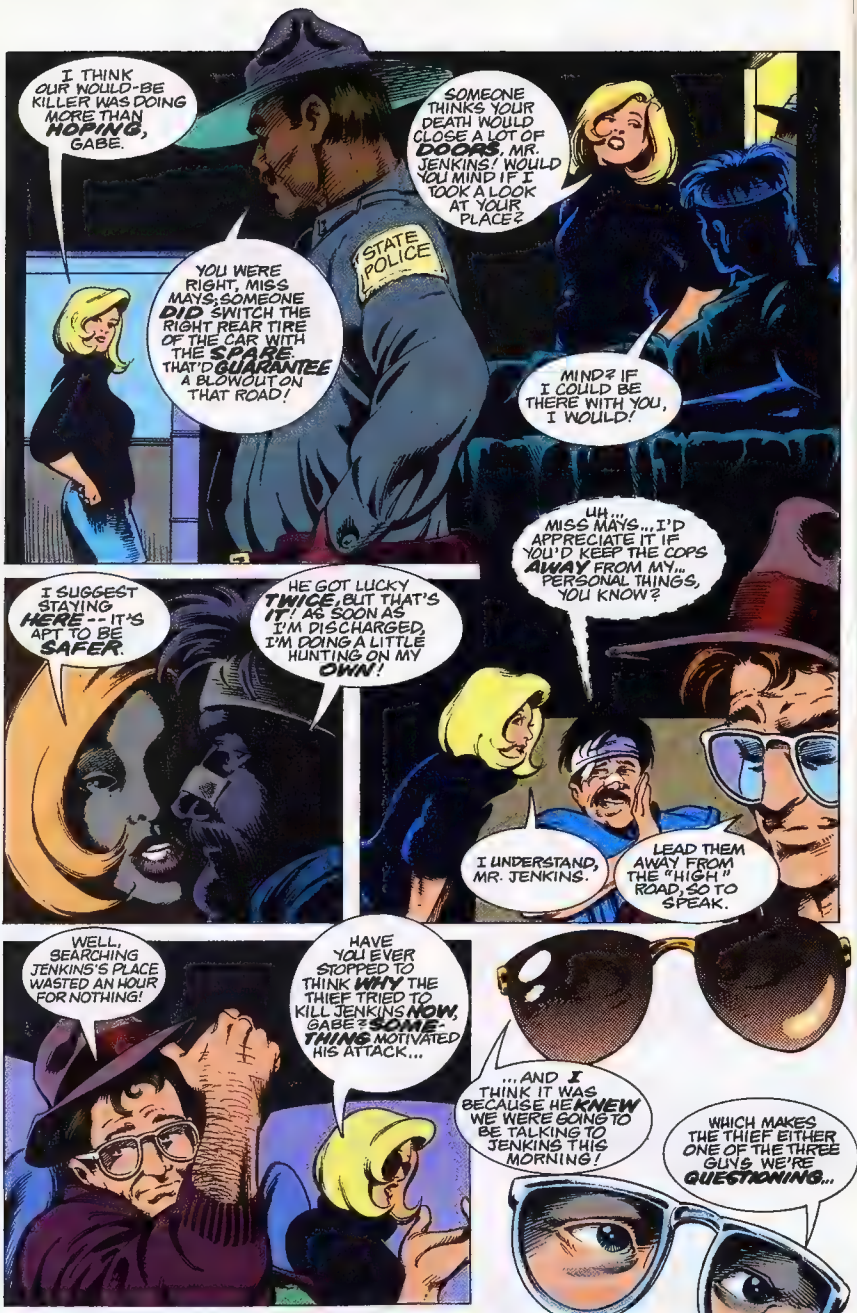

MY DRIVER WILL TAKE YOU TO THE CITY, MISS MAYS--
--ANY IDEAS YET?
AS SOON AS I HAVE ANY-THING, I'LL LET YOU KNOW. PLEASE, TRY NOT TO WORRY.
I'M GOING TO SCHEDULE SOME INTERVIEWS FOR TOMORROW... HOW ABOUT PICKING ME UP AT EIGHT? DO YOU HAVE A CAR?
"...AND SAVE ALL THAT ENERGY FOR FIGURING OUT WHERE THAT CAR WENT... SEE YOU TOMORROW."
OF COURSE, I COULD SPEND THE NIGHT...
ONLY IF YOU SLEEP IN THE GUEST ROOM.
JUST THOUGHT I'D ASK.
KEEP SWINGING, SLUGGER...
DO I?! IT'S JUST COMING OUT OF THE SHOP, WAIT TILL YOU SEE IT!
"MORNING, JEN...
...MY CHARIOT AWAITS WITHOUT.
...ER... THIS IS YOUR CAR, BABE?
YOU BET!


I KNOW IT'S NOT MUCH TO LOOK AT, BUT--
I WON'T ARGUE THAT, GABE...
...HONEY...
...PLEASE DON'T GET ANGRY...
...BUT I AM NOT GOING TO BE SEEN IN THAT CAR...AT LEAST, NOT PROFESSIONALLY.
THEN HOW ARE WE GONNA GET THERE?
"WE'LL TAKE MY CAR. IT'S IN THE GARAGE AT THE CORNER."
AH, HERE WE ARE...
TALK ABOUT BEAUTY AND THE BEAST...
...IT LOOKS LIKE IT NEVER LEFT THE SHOW ROOM.
I DO TRY TO TAKE CARE OF HER; I'VE HAD HER SINCE I WAS IN COLLEGE.
"OH, WILL YOU STOP?"
WELL, WHAT ARE YOU LOOKING AT?
♪ EVERY MOTHER'S NIGHT-MARE, EVERY SCHOOLBOY'S DREAM... ♪
PULL THE ANTENNA UP, WILL YOU, GABE? THERE'S A GOOD CLASSICAL STATION OUT WHERE WE'RE GOING.
VA-RO


I'M ASSUMING THIS "MS. SWIFT" CALDWELL MENTIONED IS ASHLEY SWIFT, RIGHT? OF SWIFT INVESTIGATIONS? HER AD IN THE PHONE BOOK IS BIGGER THAN YOURS.
HER AGENCY IS BIGGER THAN MINE. I EARNED MY LICENSE WORKING FOR HER YEARS AGO. SHE'S NEVER FORGIVEN ME FOR LEAVING THE NEST.
AH. THEN THERE'S A PERSONAL ANGLE IN THIS TOO, HUH?
NOT ON MY END...
ACCORDING TO JENKINS, THIS ROAD IS THE SHORT CUT TO HIS PLACE -- NOT THAT HE SOUNDED ANY TOO HAPPY TO TALK TO ME.
I HOPE YOUR SHOCKS ARE IN BETTER SHAPE THAN MY KIDNEYS.
DO YOU HEAR SOMETHING? ANOTHER CAR?
I HOPE NOT; THERE'S NO ROOM FOR ANOTHER CAR ON THIS ROAD. ONCE WE'VE ROUNDED THIS CORNER, MAYBE WE CAN--
SCREEECH
POW!!

BE CAREFUL, THE CAR IS SMOKING!
MAYBE THAT MEANS HE'S JUST BEEN ELECTED POPE!
WHOOM
SNIF! SOMEONE'S BEEN SMOKING IN HERE, TOO-- DOPE.
GET HIM OUT OF THERE, BEFORE--
I DON'T THINK HE'S BADLY HURT.
GOOD, WE CAN CALL THE FIRE DEPARTMENT FROM THAT HOSPITAL DOWN THE ROAD.
YEAH, I WAS LIGHTING UP A JOINT-- THAT'S THE LAST THING I REMEMBER. SOMEBODY MUSTA SNUCK INTO THE HOUSE AND SLUGGED ME.
THE DEMO DRIVE, YOU MEAN? IT'S THE TRUTH. WHOEVER SLUGGED ME THERE MUSTA DONE IT AGAIN--
THAT SEEMS TO HAPPEN TO YOU A LOT LATELY.
--AND STASHED YOU IN YOUR CAR, SO IT WOULD LOOK LIKE YOU WERE RUNNING FROM US! HE HOPED THE RIDE DOWNHILL WOULD KILL YOU!


I THINK OUR WOULD-BE KILLER WAS DOING MORE THAN HOPING, GABE.
YOU WERE RIGHT, MISS MAYS; SOMEONE DID SWITCH THE RIGHT REAR TIRE OF THE CAR WITH THE SPARE THAT'D GUARANTEE A BLOWOUT ON THAT ROAD!
STATE POLICE
SOMEONE THINKS YOUR DEATH WOULD CLOSE A LOT OF DOORS, MR. JENKINS! WOULD YOU MIND IF I TOOK A LOOK AT YOUR PLACE?
MIND? IF I COULD BE THERE WITH YOU, I WOULD!
I SUGGEST STAYING HERE -- IT'S APT TO BE SAFER.
HE GOT LUCKY TWICE, BUT THAT'S IT! AS SOON AS I'M DISCHARGED, I'M DOING A LITTLE HUNTING ON MY OWN!
UH... MISS MAYS... I'D APPRECIATE IT IF YOU'D KEEP THE COPS AWAY FROM MY... PERSONAL THINGS, YOU KNOW?
I UNDERSTAND, MR. JENKINS.
LEAD THEM AWAY FROM THE "HIGH" ROAD, SO TO SPEAK.
WELL, SEARCHING JENKINS'S PLACE WASTED AN HOUR FOR NOTHING!
HAVE YOU EVER STOPPED TO THINK WHY THE THIEF TRIED TO KILL JENKINS NOW, GABE? SOME-THING MOTIVATED HIS ATTACK...
...AND I THINK IT WAS BECAUSE HE KNEW WE WERE GOING TO BE TALKING TO JENKINS THIS MORNING!
WHICH MAKES THE THIEF EITHER ONE OF THE THREE GUYS WE'RE QUESTIONING...

"...OR SOMEONE HIRED BY HIM."
"COME IN, MISS MAYS, PLEASE..."
...YOU JUST MISSED THAT MS. SWIFT, SHE JUST LEFT.
WHAT A SHAME...HOW LONG WAS SHE HERE, MR. HILL?
NOT LONG, HALF AN HOUR, I SUPPOSE. WHY?
OH, NO REASON.
"MR. HILL, THERE'S NO RECORD OF YOU ATTENDING THE Z-2000 DEBUT... WHY IS THAT?"
"THEY DIDN'T NEED ME. IT WAS IMPORTANT, SURE, BUT NOTHING MY TEAM COULDN'T HANDLE, SO I TOOK THE NIGHT OFF."
IT'S ARTHRITIS, ISN'T IT?
HOW... HOW DID YOU KNOW?
TO WHICH MY LINE IS: "BUT SURELY, MY DEAR WATSON, IT IS OBVIOUS."
GABE--!

COMICO **BLIMP**

I'd like to say a few words about the largely unsung profession of lettering. For those readers who aren't quite clear on the various stages of comic-book production, the lettering is usually done *after* the pencilling (and scripting, obviously) and *before* the inking. In addition to transcribing dialogue and captions, the letterer's job also includes drawing in the various balloon shapes, ruling in the panel borders, and designing story titles and sound effects — not to mention a million other things that I won't even pretend to understand!

Now, since lettering is such an integral part of the comic-book experience — you can't read the story without it (except in some very rare instances) — why is it so largely unsung? Why is it that when I first met my good buddy **Tom Orzechowski,** he introduced himself as "*just* a letterer"? Why do letters of comment focus on the efforts of an entire creative team while invariably neglecting to mention the letterer's contribution?

The answer to these questions lies, in part at least, in the traditional perspective on lettering: namely, that it should be unobtrusive. (And one might suppose that, by extension, this has also come to apply to the person *behind* the lettering.) That tradition, however, has begun to break down of late, ably assisted by such anarcho-letterers as **Ken Bruzenak** and by the personalized lettering styles of creators like **Dave Sim** and **Bernie Mireault,** for example. And the result has, in fact, been a *better* integration of lettering and art, since highly stylized lettering and balloon designs can often serve to *visually* move a story forward, or indicate a character's mood (or essence — remember Orz's Phoenix-balloons in *X-Men*?), and not "just" transcribe the script. The moral of this, of course, is: *Viva la revolución!*

Before I go too far off on a tangent, I'd like to sing the praises of one letterer in particular, the fellow who inspired these ruminations: **Bob Pinaha.** Bob has been lettering Comico's titles since we first began publishing color comics, way back in the early months of 1984. Currently, he's lettering *Grendel,* the new *Elementals, Justice Machine,* and *The Amazon,* as well as getting both *The Trouble With Girls* and the upcoming *Star Blazers* limited series off to a good start. This month marks his last issue of *Robotech,* as Comico's adaptation of the animated TV series comes to an end after four successful years. In fact, ye editor's own professional association with **Bob Pinaha** began with *Robotech,* and throughout the years Bob has proven to be both meticulous and deadline-oriented — two characteristics guaranteed to endear him to *any* editor!

What many of you probably don't know is that Bob also takes care of most of the lettering *corrections* for Comico's books. Once an issue has been inked, it goes through a two-step proofreading process, and any final changes or corrections to be made at that point are then sent to Bob — some of these can get pretty torturous, but Bob always manages to pull off the impossible!

Most of the time Bob works alone, out of his New Jersey home, but once every couple of months or so, we let him out to make the trek south to Comico for a day in the office — usually for some last-minute production pinch-hitting. Most recently, he drove down to help us put the finishing touches on last month's *Sam and Max, Freelance Police Special* — so we could deliver it on time to the color separator, who could then deliver it on time to the printer, who could then deliver it on time to the distributor . . . well, you get the idea, and the bottom line is *you,* the reader, getting *your* books on time.

So here's to all letterers, but especially to those who have worked with Comico, and most especially to **Bob Pinaha:** a round of applause, ladies and gents, for our unsung professionals. They really deserve it.

Diana Schutz
Editor in Chief

STAFF

Bob Schreck
Administrative Director

Diana Schutz
Editor in Chief

Rick Taylor
Art Director

Gerry Giovinco
Dennis LaSorda
Phil LaSorda
Publishers

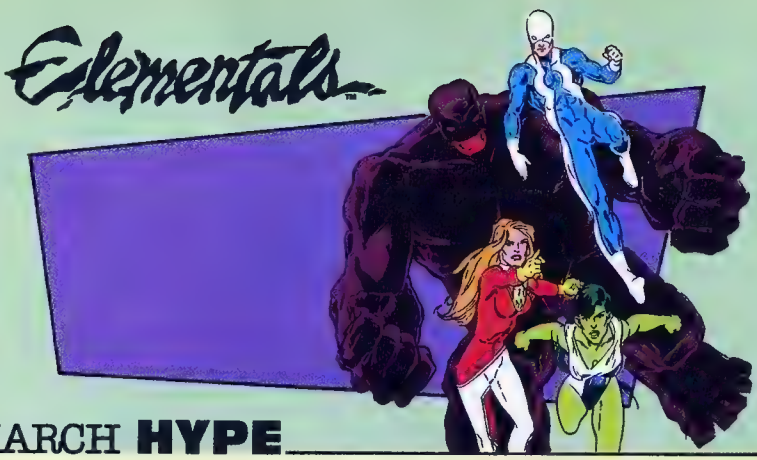
FEB. **HYPE**

Shipping February 7th, 1989
GRENDEL #28
JUSTICE MACHINE #26

Shipping February 14th, 1989
THE FISH POLICE #15
The MAZE Agency #3

Shipping February 21st, 1989
ROBOTECH The Macross Saga #36
THE TROUBLE WITH GIRLS #1

February 28th, 1989
COMICO ATTRACTIONS #17
RIBIT! #2



MARCH **HYPE**

Shipping March 7th, 1989

GRENDEL #29: *The Rat gets revenge! Meanwhile, Pellon Cross takes a journey to the Sahara to raid the nuclear depot for Pope Innocent XLII, as Grendel embarks on a trip of his own — a hallucinogenic search for Truth! "Devil's Delusions" is written by* ***Matt Wagner,*** *pencilled by* ***Jay Geldhof,*** *inked by* ***John K. Snyder,*** *and features hand-painted color by* ***Joe Matt.*** *This issue contains adult themes and harsh language. Parental guidance is suggested.*

JUSTICE MACHINE #27: *The Earth/Georwell War is over and the members of the Justice Machine are looking for some well-deserved "R&R." They find it along with their newest member, Ms. Liberty, at a get-together we Earthlings call a carnival! She's an escape artist who ushers the team into a three-ring circus of action, excitement, and fun! Creator/illustrator* ***Mike Gustovich*** *and Comico proudly welcome esteemed writer* ***Len Wein*** *to the series as well as new colorist* ***Ken Feduniewicz.***

Shipping March 14th, 1989

TROLLORDS #3: *Wrestling fans won't want to miss "Shake, Rattle, and Troll," as Harry, Larry, and Jerry hit the mats and come out fightin' at the sound of the bell! The extremely powerful and recently jilted man-mountain, Crusher, is seeing red and in no mood for theatrics. So tonight it's up to the Trolls to try to kill him with kindness and keep the amount of broken bones to a minimum! Created, written, and illustrated by* ***Scott Beaderstadt*** *and* ***Paul Fricke*** *with* ***Len Strazewski,*** *and colored by* ***Ray Murtaugh.***

The MAZE Agency #4: *In "The Return of Jack the Ripper . . . ?" members of the "Ripperologists," a private society of criminologists dedicated to the study of the most famous of slashers, are being murdered. Could Jack be back, 100 years after his last killing, or is someone else responsible? Sounds like it's another case for Jennifer Mays and Gabe Webb, prime operatives of . . .* ***The MAZE Agency,*** *written by* ***Mike W. Barr,*** *pencilled by* ***Adam Hughes,*** *inked by* ***Rick Magyar,*** *with colors by* ***Julia Lacquement.***

Shipping March 21st, 1989

THE AMAZON #1: *Point Magazine reporter Malcolm C. Hilliard sets off to the Amazon Basin to uncover rumors about an American worker missing from an American-owned timber-mining company — as well as the devastating acts of sabotage that have been occurring since his disappearance. What he finds when he gets there is not so simple, especially the reports about a wandering spirit with revenge on its mind! The first of a three-issue mini-series is an experiment in storytelling, created and written by* ***Steve Seagle*** *(creator of the Eisner Award-nominated* Kafka*) and illustrated by* ***Tim*** *(*Thieves' World/Grendel*)* ***Sale,*** *who also provides a beautiful cover painting.*

THE TROUBLE WITH GIRLS #2: *It's lights, camera, and an avalanche of action as Girls hits the silver screen. But something's gone awry: Lester's movie isn't quite like he planned it. Could it be that Girls has met the one foe he can't hope to defeat — Hollywood producer Solly Greenblatt?! This all-new satirical series is created and written by* ***Will Jacobs*** *and* ***Gerard Jones,*** *and illustrated by* ***Tim Hamilton,*** *with colors by* ***Matt Webb.*** *Contains mature themes and some nudity. Parental Guidance Suggested.*

Shipping March 28th, 1989

ELEMENTALS #1: *They're back and better than ever! Under the creative supervision of* ***Bill Willingham,*** *this critically-acclaimed series returns to its previous, more controversial, and definitely more gory bent. This fabulous first issue continues the tale of Reverend Jeremy Skagg, mentor of the super-team called the Rapture, as the not-so-friendly preacher launches his media war against our heroes. Meanwhile, the Elementals board the* Flying Dutchman *with the wizard Ambrose only to do battle with the mystical might of the sorceress Demeter! Creator/writer* ***Bill Willingham*** *welcomes penciller* ***Mike Leeke*** *and inker* ***Mike Chen*** *(formerly of* ***Robotech The Macross Saga****) and colorist* ***Janet Jackson*** *as the new art team to this all-new monthly series! Cover by* ***Bill Willingham.***

RIBIT! #3: *Ribit and her main squeeze Thog are together again and hot on the trail of the crystal orb. Well . . . not that hot! In order to change the exalted sorceress Sahtee back to her original human form, they must first do battle with the megabucks media messiah, the followers of Pan, and some really ooky alien monstrosities! Meanwhile, Boomer Fen and his bodacious bimbo are in big trouble! The third issue of this four-issue mini-series is created, written, and beautifully illustrated by* ***Frank Thorne.***

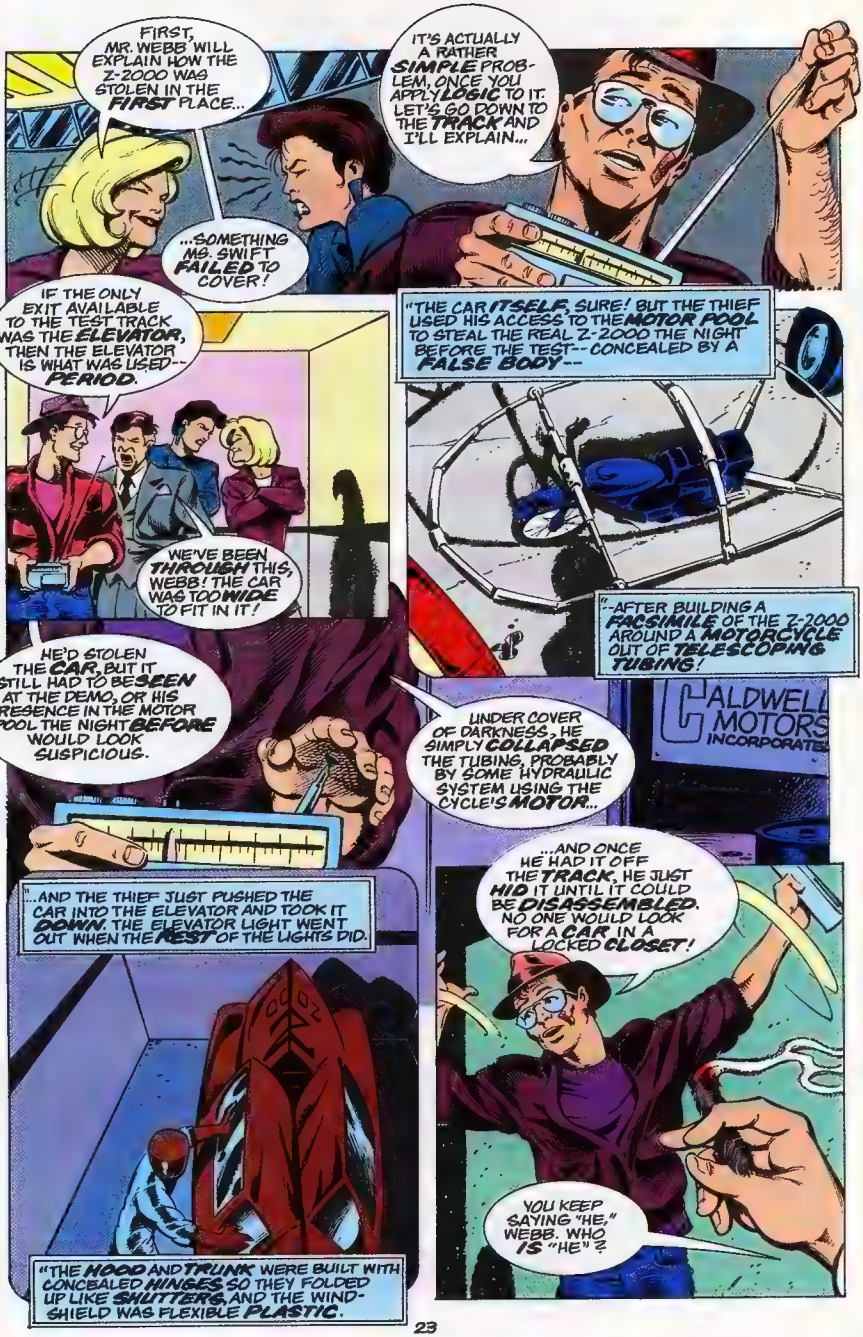
SORRY. WHEN A MAN LETS HIS OBVIOUSLY VALUED TROPHIES--AS WELL AS HIS WEDDING PORTRAIT--FALL INTO SUCH A STATE OF NEGLECT, IT MUST BE BECAUSE HE CAN'T HELP IT.
THAT, PLUS YOUR ABSENCES FROM WORK, ALL ADDED UP.
MY HANDS ARE MY LIFE.... ALWAYS HAVE BEEN... THEN, ONE DAY, THEY JUST WOULDN'T DO WHAT I WANTED THEM TO...
...LIKE TWO OLD FRIENDS WHO TURNED THEIR BACKS ON ME...
I COULDN'T LET THE COMPANY KNOW... WITH THE MONEY TROUBLES THEY'RE HAVING, THEY'D FIRE ME IN A SECOND.
I'VE NEVER TAKEN A DIME I HAVEN'T EARNED. THOUGH... I SURE AS HELL DIDN'T STEAL THEIR CAR...
WELL, WHAT DO YOU THINK?
ABOUT HILL? I DON'T KNOW... HE HAS NO ALIBI FOR THE ATTACK ON JENKINS, AND HE CERTAINLY HAS ACCESS TO THE FACILITIES AT CALDWELL MOTORS...
White Plains
Next 5 Exits
... BUT I GET THE FEELING WE'RE MISSING SOMETHING--SOMETHING IN PLAIN SIGHT...
JUST LET IT GO, BABE; MAYBE IT'LL POP UP?
IF IT DOESN'T, HUNT IT DOWN AND KILL IT.
"MY, THIS IS A LOVELY CONDOMINIUM, MR. TRENT."
"YES, I FIND IT SUITS MY NEEDS QUITE NICELY.

I BELIEVE THERE ARE STILL SOME UNITS AVAILABLE, IF YOU'RE INTERESTED.
THANK YOU, BUT I GOT ENOUGH OF THE WIDE OPEN SPACES WHEN I WAS A GIRL. I'M AFRAID I'M A CONFIRMED CLIFF DWELLER NOW.
"I MUST SAY, YOU DON'T SEEM TOO WORRIED ABOUT THE THEFT OF THE Z-2000."
I AM CONCERNED, MISS MAYS. I SPENT MORE SLEEPLESS NIGHTS WORKING ON THE Z-2000 THAN I CARE TO REMEMBER...
"...BUT MONEY COMES EASY TO ME--IT ALWAYS HAS.
"MR. CALDWELL WAS KIND ENOUGH TO GIVE ME A JOB AFTER SEEING MY DESIGNS, AND SINCE THEN, I'VE RECEIVED SEVERAL OTHER OFFERS, SO I WON'T BE WANTING FOR WORK."
BY THE WAY, MR. TRENT-- DO YOU RECALL WHERE YOU WERE THIS MORNING?
I HAVEN'T LEFT MY APARTMENT ALL DAY, MISS MAYS. HOWEVER, IF YOU NEED CONFIRMATION OF THAT, I'M AFRAID I CAN'T PROVIDE ANY.
IF I CAN BE OF ANY FURTHER ASSISTANCE, PLEASE LET ME KNOW. AND I DO HOPE YOU CHANGE YOUR MIND ABOUT MOVING TO OUR NECK OF THE WOODS.
THANK YOU, MR. TRENT... VERY MUCH.
I THINK I'VE GOT THE HOW OF THE THEFT FIGURED, JEN-- BUT I'M STILL BLANK ON THE WHO.
I KNOW A GREAT LITTLE FRENCH RESTAURANT OFF THE LONG ISLAND EXPRESSWAY, ACE-- WHY DON'T WE TALK THIS OUT OVER DINNER?

ZEN PAIR-HOPS MADAME WOOD LYKE A BOTT-L OV ZEE HOWSE WYNE TWO SALE-A-BRATE MUV-ING EN-TO ZEE EN-CRODABLEE REECH CON-DOW?
YOU JEALOUS THING...!
WELL, HOME AT LAST! IT LOOKS AS THOUGH WE'VE HAD SOME RAIN.
THAT'S ODD; I WONDER WHERE TOMMY IS...?
HARD TO TELL, JEN...
...PROBABLY JUST TAKING A BREAK.
I'D BETTER CALL MR. CALDWELL AND TELL HIM WE HAVEN'T--
EXIT
WHEREVER TOMMY IS, HE'S NOT PAYING THE ELECTRIC BILL.
GABE, HUSH. THIS MIGHT BE--
BANG
SPWEEE
ZINNNG
HOLY GOD!
GABE, STAY DOWN...

...COME BACK HERE WHERE IT'S--
AGGGH!
GABE?
GABE!
WHAT DID HE PUNCH ME WITH...?
COME ON...!
SCREEEEEE
HE MUST'VE HIDDEN HIS CAR IN THE GARAGE FOR A QUICK GETAWAY.
AND IT WORKED...
...WE DON'T STAND A CHANCE OF CATCHING HIM NOW.
Lacy's
HE MUSTA CLUBBED ME FROM BEHIND; I DIDN'T GET A GOOD LOOK AT HIM, MISS MAYS.
IT DOESN'T MATTER, TOMMY! WE KNOW WHO HE IS! IT'S AS PLAIN AS THE MARK ON MR. WEBB'S FACE!
WELL, O-KAY!

"AS A MATTER OF FACT, MISS MAYS, I'M MEETING ASHLEY SWIFT NOW--SHE SAYS SHE KNOWS WHO STOLE THE Z-2000. IF YOU'D LIKE TO MEET US THERE..."
"I WOULDN'T MISS IT, MR. CALDWELL."
THE QUESTION OF WHO STOLE THE Z-2000 WAS OBVIOUS, ONCE ONE EXAMINED ALL THE EVIDENCE.
YOU SEE, EVERYONE SEEMS TO HAVE OVERLOOKED THE FACT THAT THE DRIVER IN THIS PHOTO--ALLEGEDLY BRAD JENKINS--IS WEARING A RING ON THE MIDDLE FINGER OF HIS LEFT HAND...
...THE SAME HAND--THE SAME RING--AS ON EARL HILL'S LEFT HAND! HILL KNOCKED JENKINS OUT AND TOOK HIS PLACE, FORGETTING TO REMOVE HIS RING!
HILL WAS STILL WEARING HIS RING WHEN HE STRUCK POOR GARY--
GABE.
--AS YOU CAN SEE BY THE BRUISE ON HIS CHEEK. ONCE YOU'VE ARRESTED EARL HILL, I'M SURE HE'LL BE GLAD TO TELL YOU WHERE YOUR CAR IS.
PROVE IT!
THAT'S AN AMAZING PIECE OF WORK, ASHLEY...
WHY, THANK YOU, JENNIFER DARLING! I DO HAVE A SPOT OPEN AS MY HEAD OF INVESTIGATORS THAT--
...YOU DISCOVERED EXACTLY THE CLUES THE THIEF WANTED YOU TO DISCOVER!


FIRST, MR. WEBB WILL EXPLAIN HOW THE Z-2000 WAS STOLEN IN THE FIRST PLACE...
...SOMETHING MS. SWIFT FAILED TO COVER!
IT'S ACTUALLY A RATHER SIMPLE PROBLEM, ONCE YOU APPLY LOGIC TO IT. LET'S GO DOWN TO THE TRACK AND I'LL EXPLAIN...
IF THE ONLY EXIT AVAILABLE TO THE TEST TRACK WAS THE ELEVATOR, THEN THE ELEVATOR IS WHAT WAS USED-- PERIOD.
WE'VE BEEN THROUGH THIS, WEBB! THE CAR WAS TOO WIDE TO FIT IN IT!
"THE CAR ITSELF, SURE! BUT THE THIEF USED HIS ACCESS TO THE MOTOR POOL TO STEAL THE REAL Z-2000 THE NIGHT BEFORE THE TEST-- CONCEALED BY A FALSE BODY--
"--AFTER BUILDING A FACSIMILE OF THE Z-2000 AROUND A MOTORCYCLE OUT OF TELESCOPING TUBING!
HE'D STOLEN THE CAR, BUT IT STILL HAD TO BE SEEN AT THE DEMO, OR HIS PRESENCE IN THE MOTOR POOL THE NIGHT BEFORE WOULD LOOK SUSPICIOUS.
UNDER COVER OF DARKNESS, HE SIMPLY COLLAPSED THE TUBING, PROBABLY BY SOME HYDRAULIC SYSTEM USING THE CYCLE'S MOTOR...
CALDWELL MOTORS INCORPORATED
...AND ONCE HE HAD IT OFF THE TRACK, HE JUST HID IT UNTIL IT COULD BE DISASSEMBLED. NO ONE WOULD LOOK FOR A CAR IN A LOCKED CLOSET!
...AND THE THIEF JUST PUSHED THE CAR INTO THE ELEVATOR AND TOOK IT DOWN. THE ELEVATOR LIGHT WENT OUT WHEN THE REST OF THE LIGHTS DID.
YOU KEEP SAYING "HE," WEBB. WHO IS "HE"?
"THE HOOD AND TRUNK WERE BUILT WITH CONCEALED HINGES SO THEY FOLDED UP LIKE SHUTTERS, AND THE WINDSHIELD WAS FLEXIBLE PLASTIC.

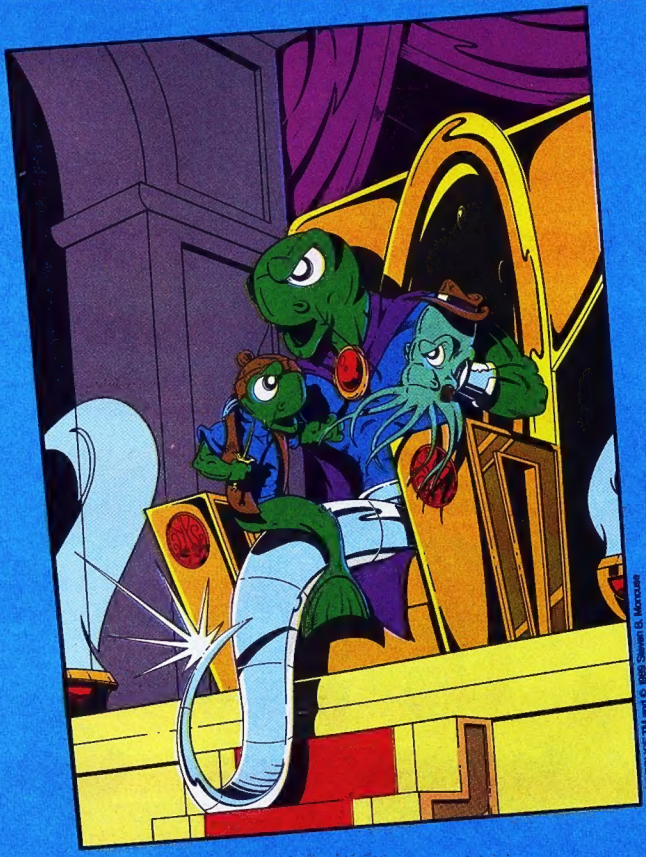
EARL HILL, OF COURSE. NONE OF THIS MAKES MY THEORY WRONG.
I WAS JUST GETTING TO THAT, "DARLING." THE THIEF ASSAULTED US AND LEFT THAT OBLIGING BRUISE ON MR. WEBB'S CHEEK. HE ALSO FIRED AT US -- BUT OVER OUR HEADS!
THAT'S JUST A GUESS. HOW DO YOU KNOW THE THIEF WAS ALSO THE ASSAILANT?
THE THIEF AND THE ASSAILANT BOTH WANT TO FRAME EARL HILL, BUT IT'S BEEN A ONE-MAN OPERATION ALL ALONG. ERGO, THEY'RE THE SAME MAN!
AS I WAS SAYING -- HE PURPOSELY MISSED US SO THAT WE'D NOTICE THAT MR. WEBB HAD BEEN STRUCK BY SOMEONE WEARING A RING.
"HE DROVE FOR A FEW YARDS ON THE LEFT SIDE OF THE STREET, BEFORE REALIZING WHAT HE'D DONE AND SWITCHING TO THE RIGHT SIDE.
"WHAT DOES THAT TELL US? WELL...
BUT IN HIS HASTE TO GET AWAY, HE LEFT ANOTHER CLUE -- A REAL CLUE, BECAUSE IT WAS LEFT UN-INTENTIONALLY.
...THAT THE THIEF LEARNED TO DRIVE ON THE LEFT SIDE OF THE ROAD!
STORAGE
LIKE THEY DO IN ENGLAND!
TRENT -- HE STOLE THE CAR? AFTER I BROUGHT HIM OVER FROM LONDON?
I'M AFRAID SO, MR. CALDWELL. AND THERE'S EVEN A WAY TO PROVE IT...

I THOUGHT SO! THE MOTOR POOL HAS BEEN LOCKED SINCE THE THEFT-- TRENT HAD NO CHANCE TO REMOVE HIS GIMMICKED CAR!
IT MUST HAVE TRENT'S PRINTS ON IT SOMEWHERE, TOO-- THAT'LL BE EVIDENCE.
I DIDN'T THINK OF THAT, MR. WEBB... THANK YOU. ONCE I'VE ATTENDED TO THAT LITTLE DETAIL -- AS WELL AS YOU FOUR...
...IT'S OFF TO A FAR MORE AGREEABLE CLIME, TO LIVE OFF MY HARD-EARNED WAGES.
"WHY, TRENT? I CUT YOU IN ON THE Z-2000'S PROFITS--"
I COULD HAVE SIMPLY STOLEN THE PLANS, OF COURSE, BUT I WAS THE ONLY SUSPECT WITH ACCESS TO THEM!
STOLEN? FROM MOTHER?
THEY WEREN'T MINE TO BEGIN WITH, CALDWELL! I STOLE THE DESIGN FROM YOUR MOTHER'S COMPANY!
BY HAVING STOLEN IT HERE, I HOPED TO CLOUD THE ISSUE BY CLAIMING SHE STOLE THE Z-2000 FROM ME!
BY STEALING THE PROTOTYPE, THE SUSPICION WAS EQUALLY DISTRIBUTED -- NICE AND DEMOCRATIC!
PSI
AIR
GABE, TAKE HIM!
UH, RIGHT, JEN--!
HSSSSSST

CRASH
STAND BACK, WEBB! THIS MAY BE THE ONLY PLEASURE I GET OUT OF THIS MESS!
GABRIEL, DARLING, THAT WAS EXCELLENT WORK! IF YOU EVER GET TIRED OF HER...
YOU STAND BACK, ASHLEY! HE'S MINE!
SO I'M YOURS, HUH?
WELL, PROFESSIONALLY, ANYWAY...
AW, NO! LOOKS LIKE WE HAVE ANOTHER "DISAPPEARING" CAR TO FIND, BABE...
WHAT DO YOU MEAN, GABE?
MINE.
END

FISH POLICE™ #16

Oscar discovers the Fishworld Bible...



...and the *secrets* within!

Also includes *Fish Shticks* back-up by Matt Howarth!

ON SALE IN APRIL FROM COMICO!

Get your ticket stub for the action-packed conclusion to
GIRLS: The Movie!
THE TROUBLE WITH GIRLS #2
On Sale in March from Comico!
TOO BAD THIS SCENE DOESN'T APPEAR IN THE COMIC, EH, APACHE?
YEP. IT WAS LEFT ON THE CUTTING ROOM FLOOR!
HAMILTON GORDON
(P.S. It wouldn't hurt to bring a pair of old shoes, either – the floor at this theater is really scary!)
THE TROUBLE WITH GIRLS TM and © 1989 Will Jacobs and Gerard Jones

from the desk of
Jennifer Mays

MAZE AGENTS

1547 DeKalb St., Norristown, Pa 19401

Once *they* covered the news racks like buffalo covered the Western plains. And just as a single buffalo herd expanded farther than the eye could see, so did *they* offer far more enticing choices to the reader than his meager allowance could possibly accommodate.

I speak of *comics*, and of a time when comics published more than one genre. And standing tall among them were detective comics.

Nowadays, you can count all of the strictly-detection comics (i.e., no superhero elements) on the fingers of one hand, but there *was* a time when an appreciable percentage of all comics published featured the exploits of detectives. The following is by no means intended as an accurate survey, but is meant to give today's comic-book reader a sample of the choices of detective titles once available, in the days before the easy outs of mutants, massacres, and crossover mania.

My own interest in detective comics leans toward comics adaptations of prose detectives. **Sherlock Holmes** has provided reams of four-color entertainment from several different publishers, not only in new stories, but in adaptations of Sir Arthur Conan Doyle's novels, as well. The version most available to today's reader is probably DC's *Sherlock Holmes* from 1975, which featured a terrific cover by Walt Simonson and stories by Denny O'Neil and E.R. Cruz. This issue — a one-shot, released to capitalize on the Holmes revival stimulated by the publication of Nicholas Meyer's Sherlock Holmes pastiche, *The Seven Per-Cent Solution* — adapted the Doyle stories "The Final Problem" and "The Adventure of the Empty House." In late 1986, E.R. Cruz again drew Holmes in a new story, "The Adventure of the Red Leech," in the 50th anniversary edition of DC's *Detective Comics*, issue #572, written by yours truly. Holmes also appeared in a couple of issues of Dell's *Four Color* in the 1960s, and in a series from Charlton. Eternity Comics is currently reprinting the 1950s' *Holmes* comic strip by Edith Meisner and Frank Giacoia, which deserves your support, if you like *MAZE*.

Not far behind Holmes in fame — and perhaps *surpassing* him in the actual number of comics versions — is **Charlie Chan,** Earl Derr Bigger's oriental manhunter. Chan is also one of the most adapted of all detectives, having appeared in virtually every medium there is. Chan appeared in comics versions from at least two different companies in the 1950s, in a series published by Charlton Comics (at least one issue of which Jack Kirby drew a cover for), and *The New Adventures of Charlie Chan* from DC, beginning in 1958. The latter version was a tie-in with a TV version of the time, and had scripts by John Broome and possibly others, with stylish art by the extremely underrated Sid Greene, who also drew the "Star Rovers" series for so many years in the back of DC's *Mystery In Space* and *Strange Adventures*. The Chan stories ranged from action-adventure to borderline science fiction. (In one issue, the plot revolved around a machine which could transfer human minds from one body to another.) Chan also appeared in series from Dell in the middle 1960s, with artwork by Frank Springer, and from Gold Key in a comic-book version of Hanna-Barbera's *The Amazing Chan and the Chan Clan* in 1973.

The Saint ("The Robin Hood of Modern Crime"), the creation of Leslie Charteris, has also appeared in a number of comics adaptations, most notably from Avon in the late 1940s and early 1950s. Many of them, to be truthful, were not very good, but issues eight through twelve are recommended because they reprinted stories from the *Saint* comic strip, which was written by Charteris himself. Eternity Comics is currently reprinting the *Saint* strip in comic-book form, under the title *Private Eyes*. Buy it. DC's *Movie Comics* #2, from 1939, contained a comics adaptation of the movie *The Saint Strikes Back,* which starred George Sanders as Simon Templar. This adaptation consisted of black-and-white photo stills of the actors pasted down on the art boards, with hand-drawn backgrounds and hand lettering. If you can get it cheap, it's worth having as a curiosity. Otherwise, as Bugs Bunny would say, "Don't bodder."

In the 1960s, comics adaptations of TV detectives flourished, including Gold Key's *77 Sunset Strip,* with art by Russ Manning and Alex Toth, Dell's *Burke's Law,* with art by Gene Colan, and Erle Stanley Gardner's *Perry Mason,* also from Dell, with art by . . . somebody. (Mason had been adapted in comics before the Raymond Burr version, as well as in a syndicated comic strip drawn by a younger Frank Thorne.)

Of course, a number of original comic-book detectives appeared, too, including Premium Comics' *Young King Cole*, beginning in 1945. Cole was the son of Old King Cole, natch, who had been a pulp hero, as well. *YKC* also featured adventures of "Dr. Drew" and model-detective "Toni Gayle." In the late 1950s, Pete Morisi produced a hard-boiled series about shamus *Johnny Dynamite*, which is currently being reprinted in the pages of *Ms. Tree*.

To return our discussion to adaptations from prose, **Ellery Queen,** the creation of, well, Ellery Queen (actually Manfred B. Lee and Frederic Dannay), appeared in several comics versions from such companies as Ziff-Davis and Superior Comics, but most notably in some adaptations of actual EQ stories in *Crackajack Funnies* in the 1940s, and in three issues of Dell's *Four Color* series in the 1960s, with art by Mike Sekowsky and others. This seems to be the ideal place to announce that Ellery Queen will be guest-starring in *The MAZE Agency* #10, on sale in September, to commemorate the sixtieth anniversary of Queen's creation. Wack-a-ding-hoy!

BACKSTORY

Warning: Read this issue first before reading *Backstory.*

"The Case of the Vanishing Vehicle" first saw the light of day as a proposed episode of *Banacek*, a 1970s TV series with George Peppard as an insurance investigator who solved impossible thefts. However, the series got cancelled before I could submit the story. Portions of the plot were used, in greatly truncated form, as an *Elongated Man* story I wrote in DC's *Detective Comics* #484, Feb./March 1980. It was not a very good story, and both penciller Ed Barretto and I have each gotten much better since.

— Mike W. Barr

NEXT ISSUE:
COMICO THE COMIC COMPANY
·HUGHES·88·